



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Aside from various other uses to which it has been put,³ the corrupted name of the cruel heathen deity, as we see, is now made to do service even as a harmless, playful title wherewith to adorn a Christmas book for children.

C. H. IBERSHOFF.

State University of Iowa.

To the various notes of Prof. Ibershoff on Vitzliputzli may be added the following details: Grimmelshausen in his didactic monograph *Simplicissimi Galgenmännlein*, has in the third chapter an extended reference to the Mexican god in question: "Der böss Geist hat in America bei den Mexicanern dem gantz Israelitischen Zug aus Aegypten nachgeäfft, sich auch dardurch und hernach bey dem selbn Volck untr dem Namn des Vizli Buzli in grossm ansehn als ein Gott erhaltn und viel Mord und Unglück, auch sonst gross Wundr gstift abr die Hinkunfft der Christn hat sein Btrug entdeckt und durch Gotts Gnad sein falschen Götzn-Dienst zerstört."

A very poor drama by a certain Rosenau, which treats the story of Fouqué's *Galgenmännlein* and was produced in Vienna in 1817, bears the name of *Vizlipuzli*. The title seems to have been suggested by the passage above quoted.¹

TAYLOR STARCK.

Smith College.

BYRON AND GRAY

In the year 1852 there was published by the Armenian Academy of St. Lazarus, in Venice, the following work:

Beauties | of English Poets | [Two lines in Armenian.] | [Emblem.] | Venice | In the Island of S. Lazzaro | 1852

It is a 16mo volume, pp. xv, [1], 233. It is now extremely rare; I know of but one copy, that in the Harvard University Library. Mr. Ernest Hartley Coleridge was not aware of its existence when he compiled his Bibliography of Byron (*Byron's Works*, Poetry vii. 149). He there cites a later edition entitled, *Lord Byron's Armenian Exercises and Poetry*, and dated on the title-page 1886 and on the yellow wrapper 1870. The latter is an octavo, pp. 171, [1].

The contents of the two editions are not identical. The contents of the earlier volume are as follows:

Lord Byron's English and Armenian handwriting, p. [iii]. From Byron's letters, [the proposed preface to his edition of an

³ Cf. *Mod. Lang. Notes*, XXVIII, 211-212, and XXXI, 506-507.

¹ See the article of Ludwig in *Euphorion*, XVII, 613 ff.

Armenian grammar, dated] Jan. 2, 1817, to Moore, Dec. 5, 1816, to Murray, Dec. 4, 1816, pp. iv-xv. Lord Byron's Translations (into Armenian, including pieces of Armenian history, part of a synodical discourse by St. Nierses of Lampron, the Epistle of the Corinthians to St. Paul, and Paul's Epistle to the Corinthians), pp. [1]-41. Lord Byron's "Poetries": The Destruction of Sennacherib, Address to the Ocean, On Waterloo, To Time, Stanzas Composed During a Thunder-Storm, Church of St. Peter, pp. [43]-105. Pope's Ode on St. Cecilia's Day and Messiah, pp. [107]-147. Gray's Elegy and Ode on the Death of a Favorite Cat, pp. [149]-185. From the Christian Year, Morning and Evening, pp. 187-211. From Tupper's Proverbial Philosophy, pp. [213]-225. From Paradise Lost, i. 1-32, pp. [227]-233. English and Armenian on opposite pages.

I have not seen the later edition; but according to Mr. Coleridge's description, it contains at least one piece, *To the Duke of Dorset*, which is not in the other volume.

My interest in the book was aroused by the fact that it had been described to me as consisting "of Lord Byron's Armenian translation of poems and letters by himself and others, including Gray's Elegy, etc." From this it would appear that Byron was himself the author of the Armenian translation of the *Elegy* and the *Ode on the Death of a Favorite Cat* which we find in these pages. Was such the case?

On inspecting the volume, we are constrained to reply in the negative. From the list of contents given above it will be seen that one section is labeled Lord Byron's Translations; it fills only 41 pages, a little more than one-sixth of the whole. The natural inference is that Byron did not write any of the other translations.

The question then arises, can any light be thrown on the authorship of these other translations? Did Byron's teacher, Father Pasquale Aucher, have any hand in them? Or do they all date from a time subsequent to both Byron and Aucher? Byron's letters throw no light on the point. Possibly Mackay's *Lord Byron at the Armenian Convent* (London, 1876) may have something on this question; I have not access to this.

Byron's fondness for Gray is well known. As anyone can see from going through Coleridge and Prothero's indexes, there are frequent quotations from and echoes of Gray in Byron's works. His interest in Gray extended beyond the latter's writings. For example, in his letter to Leigh Hunt, November, 1815, Byron says:

"I have heard that [Gray] was afflicted by an incurable and very grievous distemper, though not generally known."

But even if Byron did not make these translations himself, it is possible to suppose that it was indirectly due to him and his passing interest in Armenian studies that Gray's two poems were rendered into this ancient Asiatic tongue—the language, as the monks

themselves believed, of the Terrestrial Paradise. For if Byron had not sojourned at the monastery as he did in 1816-17, it is possible that the attention of the monks might not have been turned in the direction of his writings and those of the other authors in whom he was especially interested.

CLARK S. NORTHUP.

Cornell University.

BYRON AND SHELLEY

There is evidence in Byron's poetry of some kind of relation between him and Shelley in the matter of the idea of Prometheus. The two poets first met in 1816, during Shelley's trip on the Continent with Mary Godwin and Jane Claremont. In the words of Richard Garnett (*D. N. B.*, s. v. Shelley), "Byron's poetry, to its great advantage, was deeply influenced by his new friendship." From this epoch, July, 1816, dates Byron's poem *Prometheus*, some lines of which strikingly anticipate Shelley's interpretation of the myth of the rebellious Titan; the following will serve as examples:

Titan! to whose immortal eyes
The sufferings of mortality,
Seen in their sad reality,
Were not as things that gods despise;

Titan! to thee the strife was given
Between the suffering and the will,
Which torture where they cannot kill;
And the inexorable Heaven,
And the deaf tyranny of Fate,
The ruling principle of Hate,
Which for its pleasure doth create
The things it may annihilate,
Refused thee even the boon to die:

Thy Godlike crime was to be kind,
To render with thy precepts less
The sum of human wretchedness,
And strengthen Man with his own mind;

Thou art a symbol and a sign
To Mortals of their fate and force.

Again in *Manfred*, I, 2, the hero's soliloquy on the cliffs of the Jungfrau at sunrise shows an anticipation of the opening soliloquy of Prometheus in Shelley's poem; both, of course, derive from the apostrophe, "O dios aither," in Æschylus' *Prometheus Bound*. The point to be noted is that *Manfred* preceded *Prometheus Un-*